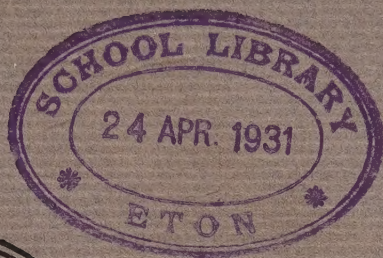


THE BRITISH MUSEUM
QUARTERLY — VOL. V. NO. 4



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XLIX. THE MAN OF SORROWS. FROM THE ABBEY OF
ST GALL

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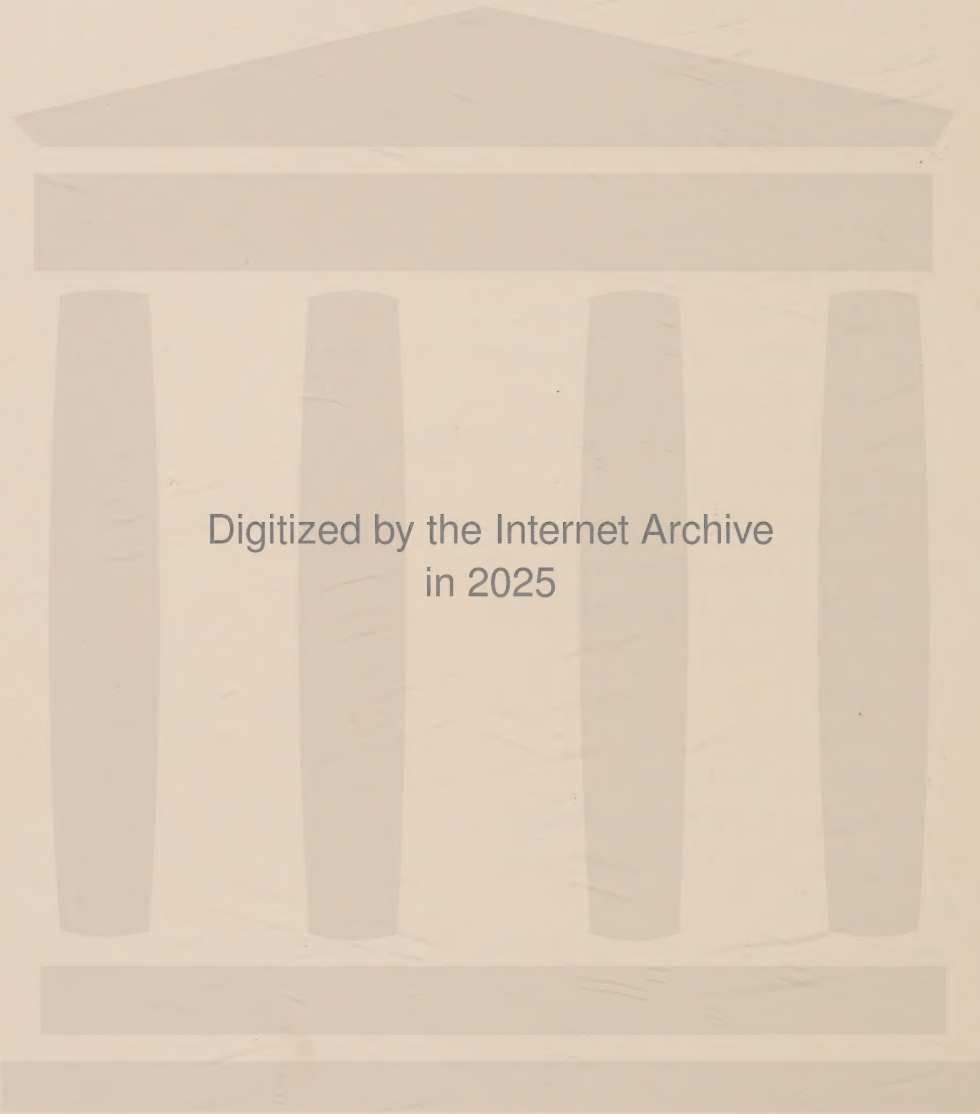
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73. RARE GERMAN WOODCUTS.

DURING the last quarter some notable additions have been made to the Collection of early German woodcuts, a class of prints in which the Museum is already exceptionally rich. Five cuts of the second half of the fifteenth century were acquired at the sale, on 7 November at Berlin, of the celebrated Collection of about forty primitive woodcuts from the abbey of St Gallen in Switzerland. The finest of these is a *Man of Sorrows* (Schreiber 861) of monumental simplicity and in very perfect condition (*Frontispiece*). The others are *The Trinity* (S. 740), a *St Elizabeth* (S. 1408) belonging to a series of saints all coloured, and probably engraved, in the same workshop, of which several were already in the Collection, and two representations of much rarer saints, *St Cyriac* (S. 1383) and *St Wendelin* (S. 1732). Both of these bear manuscript notes in the hand of Gallus Kemli (d. 1477), a monk of St Gallen in whose lifetime this little collection of prints, probably the oldest in Europe, had been formed.

From another source was derived, about the same time, an undescribed coloured heraldic woodcut of about 1495, exceptional in its dimensions ($14\frac{7}{8} \times 10\frac{3}{4}$ inches) and of some historical interest as representing the arms of Pope Alexander VI (Rodrigo Borgia), 1492-1503. This woodcut, presented by the Keeper, was recently detached from the binding of a volume from the library of Prince Löwenstein-Wertheim, sold at Frankfort on 6 October.

From another book, or rather a composite volume containing several different books of the early sixteenth century and four printed single sheets, came a small group of woodcuts by Dürer and his school, of exceptional rarity and in almost faultless condition, which make a very valuable addition to the fine collection of this master's work in the Department. The most important of these is a first edition, hitherto unrecorded, of the six *Patron Saints of Austria* (B. 116). The woodcut itself, in the extremely rare first state before two more saints were added, stands at the top of a sheet, with wide margins, $14\frac{1}{2} \times 11\frac{7}{8}$ inches, which also contains a Latin poem of 46 hexameters, by Joannes Stabius, followed by a dedication, dated 1515, to another humanist, Andreas Stiborius, a canon of St Stephan

of Vienna, and parish priest of Stockerau, in Lower Austria, a place mentioned on the woodcut itself as the scene of the martyrdom of St Coloman. The date 1515, given to this woodcut in the British Museum Catalogue, had hitherto been only a matter of inference, the only known edition with verses and a date being one of excessive rarity (not in London) in which the block is already in the second state and the date after the verses is 1517. This new discovery is one of great interest to students and collectors of Dürer's works.

The second sheet acquired is a brilliant impression with wide margins of the poem on St Sebald by Conrad Celtis, accompanying Dürer's very scarce woodcut *St Sebald on the Column*. Of this poem only five copies are known, in two different editions, of which the Albertina possesses both, while Berlin has a (sixth) impression of the woodcut alone, without the poem. The Museum already possessed the poem and woodcut in the same edition as that recently acquired, but the specimen bought at the Cornill d'Orville sale in 1900 is disfigured by gaudy colouring.

The third sheet contains four woodcuts: on the left-hand side a rare unsigned *Rosary* (B. app. 29), with anonymous verses and the date 1515, and on the right three scarce circular woodcuts, *St Jerome* (B. 115), *The Judgement of Paris* (B. 134), and *The Embrace* (B. 135). The authorship of these three is still a puzzle, but their association, hitherto unknown, with the *Rosary* of 1515 (perhaps a work of Hans von Kulmbach) rules out the ascription, often suggested, to Springinklee, who at that date was too immature to be the author of work so accomplished. Though hesitation must be felt in ascribing the woodcuts to Dürer himself, it is difficult to suggest any other name.

C. D.

74. THE WINCHESTER BOWL.

IN August 1930 Mr W. J. Andrew, F.S.A., was trenching the earthwork known as Oliver's Battery ($1\frac{3}{4}$ miles SW. of Winchester) on behalf of the Hampshire Field Club, to decide whether it dated from Oliver Cromwell's time or was a prehistoric enclosure adapted by him for the bombardment of the county town. At 2 feet from



L. BRONZE BOWL FROM WINCHESTER

the surface of the north-east angle of the rampart was found a man's skeleton in a grave cut north and south in the chalk rubble, with the head at the south end. The arms were placed round a bronze bowl (Pl. L) which lay on the chest; a small iron lance-head lay on the right thigh with its point at the knee, and a hunting-knife of the scramasax type with silver pommel was on the left hip, also pointing downwards. The skeleton was left undisturbed and re-buried, and the grave-furniture passed into the possession of the County Council as ground-landlords. On the advice of their chairman, Sir William Portal, F.S.A., the Council decided to hand the antiquities over to this Museum on permanent loan, on condition that a reproduction of the bowl was given to the Winchester museum. Though fragments of over thirty such bowls have been found in England, there is no example in such good condition as this new discovery. The five enamel disks with Celtic scroll-patterns in tinned frames were found loose, but approximately in position—three below the neck as escutcheons for the chain-rings, and the others of another pattern inside and outside the recessed base. The workmanship is remarkable and cannot be exactly copied, as the bowl was beaten out of a bronze plate, provided with a hollow moulding at the neck, and the flat rim folded inwards without a crease. It was evidently intended to be seen mostly from below, and was presumably suspended by three chains; but the only specimen retaining links of a chain dates 1,000 years earlier and was found at Cerrig-y-Drudion, Denbighshire. In addition to the enamel design on most of the English specimens, the Welsh evidence for the use of such bowls in La Tène I times suggests a Celtic origin, and only four of the English series bear anything like a Christian symbol. The enamel 'print' inside the bowl was evidently meant to be seen, and both solids and opaque liquids are ruled out; but water for ceremonial purposes would be appropriate, and the use of holy water is common to most religions. The bowl could be carried round for aspersion (and the hollow moulding would check the spilling of its contents), but remain suspended at other times in a sacred edifice. The method of using these bowls is not the only problem they present, and an explanation will have to be found for the constant occurrence of

this Celtic type with enamel decoration in what must be considered Anglo-Saxon burials. Further, the only hanging bowl found in Ireland is of a later pattern (of the Viking period), and is devoid of enamel. Abroad the occurrence of these bowls or fragments of them in Scandinavia can easily be explained by the Viking raids, and one enamelled escutcheon at Brussels should not be overlooked, though no further parallels have been found on the Continent, and the question is pre-eminently one for British archaeology. R. A. S.

75. MINOAN AND GEOMETRIC SEALSTONES.

THE nine engraved gems from Greece (Pl. LI *a*) belong to various periods. Nos. 1 and 2 are flattened cylinders, sard (fragmentary; device of a fish?), and black steatite, with the strange formal designs that were common in M. M. III; 3, sard lentoid bearing a stylised bird, may be of the same early date, but its shape belongs rather to L. M. III. No. 4 is a glass lentoid with a fine but perished L. M. I design of a bull looking back at a tree; two other lentoids, 5 (sard) and 6 (black steatite), are L. M. II. The rest belong to the Geometric period: 7 (black steatite, hemisphere) bears a man perhaps carrying a hare and a net; 8 (red steatite, a thick disk with one bossed side) bears a man carrying two branches; 9 (black steatite) is shaped rather like a knuckle-bone and has a device on each end, perhaps a beetle and a seated person (broken). E. J. F.

76. A SWORD FROM OLYMPUS.

AMYCENEAN bronze sword recently acquired by the Department of Greek and Roman Antiquities, of a well-known though not a common type (Pl. LI *b*), has special importance in its provenance near Mount Olympus. Its length is $24\frac{1}{2}$ inches (62.3 cm.). It doubtless had a pommel, which was apparently fixed to the last scales of the grip, since there is no trace of the usual tang at the end of the hilt. It is strange too that the hilt has no rivet-holes. The characteristic horns and the edges of the hilt are flanged with continuous strips of bronze, which overlapped the scales. The form is mainly contemporary with L. M. II (Mycenean II); its earliest known example comes from one of the shaft-graves of Mycenae.



a



c



b

LI. (*a*) EARLY GEMS, (*b*) SWORD FROM OLYMPUS, (*c*) ATTIC VASE



a



b

LII. VOLTERRA URNS

This is the earliest Mycenaean weapon that has yet been found so far north in Greece, but Mycenaean pottery of the same date has been found at Volo and is reported from North Thessaly. E. J. F.

77. A LATE ATTIC VASE.

THE red-figured Krater (ht. 0.485 m. = 19 inches), illustrated in Plate LI c, was formerly in the Collection of Mr. Edwin Barclay. It is an example of the latest phase of Attic vase-painting, and has some affinity in style and subject with the vases from Kertch and the Cyrenaica which date from the fourth century B.C. At this period subjects of an Oriental character had been popularized by the close relations between Greece and the Farther East, and we find on this vase representations of the Asiatic gryphon and his traditional enemies, the Arimaspi. The reverse picture shows a combat between the two, a frequent subject of the time, which has reference to the legend of the stores of gold guarded by gryphons, which the Arimaspi were always trying to rob. In the obverse scene, on the other hand, the Arimaspi are actually riding on the conquered gryphons, and are contending with Amazons. All the combatants are clad in conventional Oriental costume, and only their white faces distinguish the Amazons from their foes. The fight takes place in the presence of two Maenads, who seem to be trying to escape from their awkward position. As on many other vases of the period, the actual meaning of the scene must not be pressed; the artist has merely combined the types with which he was familiar without seriously considering their appropriateness. The vase is in perfect condition, and is a welcome addition to a class not strongly represented in the Museum. H. B. W.

78. THREE VOLTERRA URNS.

THE rarity with which Volterra urns come into the market in this country may be judged from the fact that between 1849 and 1925 the Museum did not acquire a single specimen. In the past year, 1930, no less than four were obtained, all from the former Forman Collection and all representing types new to the Museum one was described on p. 52, the three others remain to be published.

The first (Pl. LII *b*) shows two armed men who defend themselves on an altar; an enemy attacks and an old man recoils in horror. This scene is found on other urns, but the present example provides the clue to its interpretation by a new detail, the severed woman's head held within the shield; we are reminded of the attack of Phineus upon Perseus in the house of Cepheus (Ovid, *Metam.*, v, 1). The urn is in excellent condition, save on the right side, and the paint is exceptionally well preserved.

The second urn shows a battle-scene: two men in a chariot attack two on foot, while an archer crouches on the ground. No other example of this type exists, and our only knowledge of it has been a drawing made by Inghirami over 100 years ago (see Körte, ii, Pl. XCVII, 2). The recovery of the original and the confirmation of the unique subject are doubly gratifying after so long a period of eclipse.

The third urn represents the 'combat of Echetlos'; not the Chiusine rendering which is the commonest subject in late Etruscan art, but the rare Volterranean rendering (as Körte, iii, pl. IV). More important however is the lid (Pl. LII *a*), surely one of the finest lids that survive from Volterra; the thin aristocratic face is in striking contrast to the typical 'obese Etruscan' portrait.

F. N. P.

79. A LIFE-SIZE PORTRAIT HEAD OF THE TWELFTH DYNASTY.

A NOTABLE addition to the Egyptian Collections has been made by the recent purchase of a dark grey granite head (Pl. LIII) from a life-size statue (No. 62978; height $8\frac{5}{8}$ inches = 21.6 cm.). It is the face, apparently, of a private person, for he wears a full plain wig with no head-dress or uraeus. The features are of the same cast as those found in portraits of the later Twelfth-Dynasty kings, Sesostri III and Amenemhêt III, and are perhaps most reminiscent of the former. Apart, however, from the absence of royal insignia, there can be no question of identifying the new head with any of the known royal portraits of this period, since it is distinguished by a markedly receding chin which is found in none of them. This pronounced feature is an individual touch of por-



LIII. EGYPTIAN TWELFTH DYNASTY GRANITE HEAD

traiture seldom found in private persons' statues of the Twelfth Dynasty, when the strongly marked types of the royal heads are apt to obliterate individual characteristics in their subjects. In the present instance the lips and chin have probably been re-modelled in the Ptolemaic or Roman Period; and there are technical points which bear out the assumption that the head no longer exhibits those features as they were originally carved. The Sesostride look which remains and the fact that it is the only known life-size private portrait in the round of this period suggest royal lineage. But whether the sitter was of pharaonic descent or not, the portrait—in spite of mutilated cheek and nose—is a splendid work of art. S. R. K. G.

80. LURISTAN BRONZES.

THREE bronzes (Pl. LIV *a*) recently given by Dr Robert Mond to the Department of Egyptian and Assyrian Antiquities are the first to be acquired from the recent discovery of these objects in the province of Luristan, W. Persia, where they are said to have been found principally in the neighbourhood of Harsîn. Hardly anything reliable is to be ascertained about the circumstances in which they were found, since all have been dug up indiscriminately by the natives of one of the most backward parts of Persia, and thence have passed through the bazaars and the hands of dealers. It is clear, however, that horse-burials were common in these cemeteries, for harness-trappings are very prominent among the objects recovered; arms, ornaments, and vessels are also well represented.

The present specimens are not, however, the first of these bronzes to enter the Museum. Some half-dozen of the still enigmatic ornaments in the form of two lean confronted monsters on either side of a central shaft which was traversed by a bronze tube have been exhibited with the Assyrian collections for some years past. Two of these were bequeathed by Mr H. F. B. Lynch, the traveller in Armenia, but it is not known where he obtained them. Further, the Department of British and Medieval Antiquities has also had exhibited with the Franks Collection three examples of the characteristic bridle-bits with cheek-pieces in the form of animals or grotesques. In no case, however, has anything been known about

their provenance or connexions. The confronted figures have generally been ascribed to the Parthian period, and this is probably not far from the truth, though up to the present the ascription was hardly more than a guess. The large number of these Luristan bronzes now available for study has increased the confidence with which some statements can be made about them, in spite of the lack of archaeological evidence due to the circumstances of the find. There seems now to be a measure of agreement that, contrary to some earlier estimates of antiquity, these bronzes are of late date, not anterior to the Achaemenid period, and indeed somewhat later. Only a few are characterized by ornament which can be recognized as Achaemenid, but the fantastic animal style so prominent in them is much more like that of the bronzes from various localities in Persia mentioned with no. 193 in Dalton's *Treasure of the Oxus*, all of which are attributed to about the same date as the Luristan bronzes.

Of the present specimens (see Pl. LIV *a*), the axe-head (length $7\frac{1}{4}$ inches = 18.4 cm.) and the whetstone with elaborate bronze mount (length $7\frac{1}{4}$ inches) need no description. The pair of confronted animals (height $3\frac{1}{2}$ inches = 8.9 cm.) is very commonly found among the bronzes; in all cases it forms one member of a group together with two other pieces, (1) a hollow tube which traverses the shaft between the animals and fits below into the neck of (2) a bell or bottle-shaped bronze object; the purpose of this composite ornament or utensil is quite uncertain. Seven small animal figures of the same origin, with loops for suspension, were acquired at the same time.

C. J. G.

81. A DATED FUKIEN FIGURE.

AN interesting document has been added to the Chinese Ceramic Collection by the recent purchase of a white porcelain figure with an incised inscription.

The factories at Tehwa in the province of Fukien produced, during the Ch'ing and part of the Ming dynasties, the only Chinese porcelain which competed seriously with that of Ching-tê-Chên. It is a very translucent porcelain with thick, mellow glaze of milk or cream white, which combines intimately with the body of the ware. Figures of



LIV (b). FUKIEN FIGURE



LIV (a). LURISTAN BRONZES

all kinds, and particularly of deities, were a Tehwa speciality, and many of them are cleverly modelled and things of great beauty. The chronological classification of the Tehwa porcelain presents much difficulty owing to the fact that the material itself has changed little in the course of three centuries and that there is little ornament and less colour which might indicate period. Dated specimens are of extreme rarity, and we have had to rely chiefly on the elusive criterion of style in differentiating the Ming from the Ching productions.

Considerable importance, then, attaches to the statuette of the God of Wealth which is illustrated on Pl. LIV *b*. It is of massive build and relatively great weight, but modelled with much dignity. The glaze is a warm, ivory white. On the robes and on the base is etched ornament consisting of dragon designs, and floral scrolls, while on the back is the 'moon hare' in clouds. Some of the details are carved in relief; and the small objects strewn in front of the god are symbolic of wealth, namely a coral branch, a 'cash' or coin, an ingot, &c. There are holes in the lips, chin, and cheeks in which hair has been inserted.

The inscription, incised and covered with glaze, is on the back of the throne. It has been read by Dr Giles 'made at the *wei* hour of the *jên-yin* day, the 26th of the third month of spring, in the *kêng hsü* year of the reign period Wan Li' (i.e. between one and three p.m. on 19 April 1610).

R. L. H.

82. THE JAMES HILTON BEQUEST OF JADES, ETC.

THE late Mr James Hilton left behind him extensive collections of Chinese jade and hard stones and of Japanese wood and ivory carvings. At the time when they were formed, in the last half of the nineteenth century, the earlier phases of Chinese art were almost unknown to us, and consequently the jade and hard stones belong mostly to the eighteenth and early nineteenth centuries. The Japanese carvings are mainly netsukés. A selection of these objects was bequeathed to the Museum, and as a result some forty-three pieces of jade and stone and sixty-five netsukés have been added to our Collections. Both additions are welcome, as the Museum Collection of jade is small and the new acquisitions are of choice

workmanship and of good quality stone. In addition there were three jade objects of ethnographical interest, including a New Zealand neck-ornament (*tike*).
R. L. H.

83. EARLY MAYA POTTERY AND SCULPTURE.

THE most important addition to the Ethnographical section of the British Museum during 1930 comprises two intact pottery vases and a colossal stone head from Central America. These specimens, illustrating the high stage of craftsmanship attained by the Early Maya, were the gift of the National Art-Collections Fund, and may be described shortly as follows:

A cylindrical beaker, measuring 6.6 inches in height and 6.7 inches in diameter, with thin walls, well-fired, and covered with a decoration in slip-painting. The colours are low in tone: the ground is a yellow-buff, and the designs are in red and orange, with outlines and details in black. (See Pl. LV, LVI *a*).

The scene represented is the reception by a chief of a subordinate, who carries a gift, with attendants standing by. The drawing is admirable, especially as the chief is represented in a 'three-quarter' pose. Columns of hieroglyphs occupy the field, drawn with the same certainty of line which characterizes the figures. This vase is, with the possible exception of one other, the finest example of Maya pottery decoration yet discovered. It was excavated at Nebaj, in the Alta Vera Paz district of Guatemala, and possesses a world-wide reputation among American archaeologists.

The other vase is a bowl, measuring 5.3 inches in height and 6.8 inches in diameter, of extremely good paste, but ornamented in a style which is not unusual, though not common, in Central America. There is no coloured ornament, but the design (representing an offering made to, possibly, a deity) stands in relief, having been carved out after firing. This comes from the same region.

The stone head (Pl. LVI *b*) is a fragment from one of the colossal stelae discovered at the Early Maya site of Copan in the Republic of Honduras. It was removed many years ago, and is a most valuable supplement to the altar and series of casts presented to the nation by the late Alfred Maudslay.



LV. THE NEBAJ VASE



LVI(a). THE NEBAJ VASE



LVI(b). HEAD FROM STELE FROM COPAN

Apart from the artistic qualities exhibited by these three specimens, it is worth while stressing the fact that they were produced by a people who were ignorant of the use of any form of metal. They are paramount examples of the high standard of technique and artistry which can be achieved by artisans who possessed no metal tools.

T. A. J.

84. A NEW CHARTULARY OF THE CATHEDRAL PRIORY OF ELY.

EVEN before the purchase of Lord Leconfield's manuscript in 1928 (see vol. iii, p. 57) no library could claim to possess so rich an array of chartularies of the See and Priory of Ely as the Museum. To these volumes, some of them elegant examples of twelfth and thirteenth century penmanship, a paper book in a variety of crabbed and ugly hands of the latter part of the fifteenth century has now been added. It may well be that the index to one of the older chartularies—a register of deeds belonging to the almonry at the priory (Cotton MS. *Vespasian A. vi*, ff. 90–133)—was completed, after an interval of two centuries, by a hand which occurs commonly in the present volume. However uninviting in appearance, the five hundred odd pages of the new acquisition (Egerton MS. 3047) are a storehouse of materials not to be found in its more venerable companions. Apart from a few charters in the hostelry, the muniments of the priory were preserved in chests and coffer, each instrument with a reference letter and number assigned to it. These references are reproduced in the margins of the new MS. The deeds themselves range from royal confirmations and licences to acquire land in mortmain to simple conveyances between laymen. Perhaps A.D. 1446 is the latest date, but charters of the late thirteenth and fourteenth centuries predominate. As an illustration of the way in which wealth flowed into houses of religion a compact, made in the reign of Richard II, with a man who had endowed the prior and convent with his estate in Ely (f. 137, cf. also f. 137 b) may be of interest. The grantor and his wife became life-tenants of the property at a token-rent, and the community, in addition to providing the husband with a pension for a term of years and undertaking that its

officers should collect for him his rents in London, Ely, Cambridge and elsewhere, covenanted to prepare a tomb in the cathedral, near the image of St Christopher, for him and his wife; to light candles to their memory before the shrine of St Etheldreda and in the chapel of the Virgin whenever high masses were celebrated; to receive them into confraternity, causing their names to be inscribed in the martyrology of Ely; and to observe the anniversary of their deaths. Secure in the knowledge that their bodies would come to honourable burial and that for all time the safety of their souls would be the care of the great church in whose shadow they had dwelt, elderly and childless people, weary of the management of their worldly affairs, must have entered into such arrangements with deep satisfaction. Inside the front cover are certificates of the production of the volume in two Exchequer suits, one as late as 1804. They serve as a reminder that these chartularies, now so precious to the local historian, were held in esteem by lawyers and landowners long after their monkish compilers had disappeared from English society.

A. J. C.

85. TWO CHARTERS RELATING TO ST PANCRAS.

THE Department of Manuscripts has acquired by purchase two charters relating to the church of St Pancras. They are both undated, but approximate dates can be assigned to them on internal evidence. The earlier of the two (Add. Ch. 67800) is a confirmation by Hugh [de Marinis], Dean, and the Chapter of St Paul's, of the presentation by Canon William de Belmeis of a priest named Fulcher to the church of St Pancras at a yearly stipend of one bezant or two shillings sterling. Hugh de Marinis was Dean from about 1160 to (probably) 1180. Reference is also made to G[ilbert Foliot], Bishop of London, whose tenure of the see was from 1163 to 1187. Hence the date of the charter is between 1163 and 1180, probably towards the end rather than the beginning of that period. There is a seal in red wax, somewhat imperfect, which is that of the Chapter.

The other (Add. Ch. 67801) is a grant of the church of St Pancras by the same William de Belmeis to the Chapter of St Paul's, for the

souls of his uncle Richard [de Belmeis], formerly Bishop of London [1152-62], his father Robert de Belmeis, and himself. Among the witnesses is the historian Ralph de Diceto, Dean [1180-1202?]. There is a portion of a seal in green wax, probably that of William de Belmeis. Another copy of this charter, practically identical in wording except for one clause, is to be found in the archives of St Paul's (*Hist. MSS. Comm.*, 9th Report, Appendix, p. 23). H. I. B.

86. LETTERS OF THOMAS KNYVETT OF ASHWELL-THORPE.

CARLYLE in his 'Cromwell' has two references to a Thomas Knyvett of Ashwellthorpe near Wymondham in Norfolk, who took part in the abortive rising at Lowestoft in March of 1643 and to whom Cromwell wrote a letter on a matter of small importance in 1646. The acquisition by the Museum of Knyvett's letters to his wife will enable a truer picture to be drawn of a character very typical of his period and a letter-writer of unusual accomplishment. He was born in 1596, the son of Sir Thomas Knyvett of Ashwellthorpe, and a descendant of Lord Berners, the translator of Froissart, by the marriage of Lord Berners' daughter Jane to Edmund Knyvett, sergeant-porter to Henry VIII. Hence he inherited a claim to the barony of Berners which he never managed to establish, though it was afterwards made good in his family. He married Catherine, daughter of Thomas Lord Burgh of Gainsborough, and these letters to her cover the period from about 1620 to 1644. They fall into two practically equal parts, the first series running from about 1620 to 1639 (46 letters), the second covering the Civil War period from 1641 to 1644 (42 letters). In the first series he is much engaged in London about law business connected with his estates, but the letters have many sidelights on the events of the day and the social life of the time (including the ladies' fashions), on hawking and hunting (he was an indefatigable sportsman), and on the work of a country justice. Though he was a collector of books (the catalogue of his library is in the Cambridge University Library) and a friend of such antiquaries as Spelman and Le Neve, there are few references to literary matters. An allusion to *Argalus and Parthenia* (printed in

1629) shows that he was a reader of Quarles, and the popularity of Shakespeare's *King Lear* accounts for the nicknames of Goneril, Regan, and Cordelia borne by his wife and her sisters in 1632. With the outbreak of the Civil War the letters begin to deal more continuously with public affairs. Knyvett made one half-hearted attempt at participation on the Royalist side.

In March 1643 news came to Norwich that 'the town of Lowestoft had received in divers strangers and was fortifying itself'. Knyvett and certain of his friends and relations were the strangers in question. Cromwell was in Norwich at the time, and descended at once on Lowestoft which surrendered without fighting. Knyvett and his fellows were taken to Norwich, then to Cambridge, and finally to Windsor. After a short captivity he was released, to find his estates threatened with sequestration. The letters from this point are concerned with his experiences before the Committee for Examinations and his discussions with Miles Corbet, the regicide, chairman of that committee. They give a vivid picture of the sufferings of a royalist compelled to compromise with the Parliamentarians and to watch from London the gradual failure of the King's cause. Knyvett was discharged in 1644 through the good offices of Cromwell, and remained quiet during the remainder of the struggle, dying on the eve of the Restoration in 1658.

It is plain from this account that the letters have some considerable historical interest, but their most remarkable feature is the lively, varied, and individual style in which they are written. They are full of racy phrases, sometimes euphuistic, sometimes homely; of rapidly sketched vignettes of social life and historical events; and of comments quick with contemporary feeling upon the changing fortunes of the war. Knyvett's own view of the war may be gathered from this outcry in a letter of 27 March 1644: 'Suerly this History to after Ages will seeme rather a Romancy, a faingned thing then a matter really Acted, And in my opinion twilbe much more for the Credit of the Nation to have it so constred, then cheer'ly beleev'd, for the best excuse that can be made for us, must be a fit of Lunacy, the Lord God Allmighty open all our eyes.'

R. F.

87. LETTERS OF JANE AUSTEN.

IN 1925 the Department of Manuscripts acquired by purchase (Egerton MS. 3038) the original manuscript of the two concluding chapters of the first draft of Jane Austen's *Persuasion*. This autograph has now been supplemented by a valuable gift from Captain Ernest Leigh Austen, R.N., who has generously presented six letters from Jane Austen to her brother Francis (Add. MS. 42180). Five of these, three of them written in January 1805, the other two in 1813, have been published in *Jane Austen's Sailor Brothers* by J. H. and E. C. Hubback. The first three, referring to her father's death, are naturally not very characteristic examples of their writer's epistolary manner, though intrinsically of much interest; but in the other two, which are much longer, her vivacious style and quiet but penetrating humour appear to the full.

The sixth letter, not included in the work referred to, is an epistle in verse, dated Chawton, 26 July 1809, congratulating 'my dearest Frank' on the birth of a son. Part of this was published in 'The Times' of 16 December 1930; see too a letter from Mr R. W. Chapman, *ibid.*, 2 January 1931.

With these letters is an older one of family interest, thus described in an accompanying slip: 'Letter from Lady Chandos [wife of James, 8th Baron Chandos], written at Constantinople (where L^d C. was Embassador) in 1686, to her eldest Daughter Mary Brydges, remaining in England with her Grandmother, Lady Bernard. Mary Brydges afterwards married Theophilus Leigh Esq^{re} of Addlestrop in Gloucestershire & was the Grandmother of my Mother. C. E. Austen.' The letter, addressed to 'My deare Pall', is a very racy and amusing one, consisting largely of a lecture on the sin of extravagance. The following specimens will illustrate its quality:

'You say, concerning yo^r allowance, you aime to bring yo^r bread & cheese even, in y^t I doe not discommend you, for a foule shame indeed it would be, should you outrun y^e cunstable, hauing soe liberall a prouision made you for yo^r maintainance, but y^e reason you giue for y^t resolution, I cannot at all approue, for you say, to spend more you can't, y^{ts} because you haue it not to spend, otherwise

it seemes you would, soe y^t 'tis yo^r Grandmoth^{rs} discession & not yo^{rs} y^t keeps you from extravagancy . . . but 'tis my opinion, if you lay all on yo^r back, 'tis ten tymes a greater sin & shame, yⁿ to saue somewhat of soe large an allowance in yo^r purse, to helpe you at a dead lift. Child, wee all know our begining, but who knows his end . . . if it were not a peece of pride, to haue y^e name of keeping yo^r maide, she y^t waites on yo^r good Grandmoth^r might easily doe, as formerly you know she hath done, all y^e business you haue for a maide, vnless, as you grow old^r you grow a ueryer foole, w^{ch} God forbid . . . besides, doe but reflect what an od sight it will be to a stranger y^t comes to our house, to see yo^r Grandmoth^r yo^r moth^r & all yo^r sist^{rs} in a plane dress, & you only trickt up like a bartlemew-babby.'

H. I. B.

88. NEW 'FORSYTE' MSS.

IN 1929 Mr Galsworthy presented to the Museum the original holograph MSS. of his 'Forsyte Chronicles', selections from which, exhibited in the Grenville Library, excited much public interest. His generous gift has now been supplemented by the presentation of the recently published additions to the Forsyte series, namely *On Forsyte 'Change*, *A Silent Wooing*, and *Passing By*. These MSS. are contained in two red morocco cases uniform with those of the main series; and the whole collection of Forsyte novels and interludes, with the exception of *The Man of Property*, the MS. of which was destroyed, is now housed in the Department of MSS. The new MSS. have been numbered Add. 42178 and 42179.

H. I. B.

89. SAXTON'S MAP OF ENGLAND, 1583.

THE most important document acquired by the Map Room of the Museum since the discovery of the Contarini map in 1922 is a copy of the large map of England by Christopher Saxton, which was purchased in December. The appearance of this map at the recent dispersal of the library at Docking Hall, Norfolk, is an event of much interest, for the map (which is of particular importance in the history of the development of English cartography) was thought to have disappeared entirely. Its very existence was known only

from the fact that in c. 1688 (over a century after its original publication) a new edition was issued from the original plates, very much cut about and amended.

The name of Christopher Saxton, the maker of the map, is one of the most important in the history of English map-making. He carried out, in the years 1570-9, the first detailed survey of the English counties ever made, and embodied the results in his famous atlas of 1579—the first English atlas; his influence on succeeding generations of map-makers would be difficult to over-estimate.

The map now happily rescued from oblivion is a fine copy in the original state, with the twenty sheets into which the map is divided bound together in a folio volume, instead of being mounted as a single map—the probable fate of the majority of copies issued. We now learn for the first time the original title of the map ‘*Britannia insularum in Oceano maxima*’, which was altered in the later edition, and also the date of publication—1583. The title is contained in a long inscription ending with a dedication to Queen Elizabeth by Thomas Seckford, Saxton’s patron, who encouraged and perhaps originally inspired his labours.

It is particularly fortunate that this unique copy of a map which remained for some two centuries the chief source from which later cartographers drew their material should have been acquired for the Museum, where it will be available for students and will still further enrich what is probably the finest collection of English maps in existence.

F. P. S.

90. THE HILTON BEQUEST OF CHRONOGRAMS.

THE Department of Printed Books has received an extensive collection of rare books of, or relating to, Chronograms, bequeathed to the Trustees of the Museum in 1907 by the late James Hilton, Esq., F.S.A., subject to the life interest of his daughter, Mrs Sophia Letitia Hale Hilton, and recently handed over on her decease. The collection consists of 250 volumes, many of them containing several tracts. Almost all the books are from the Germanic countries, and belong to the seventeenth and eighteenth centuries. Some are well illustrated with engravings. While none of

the books is of outstanding value or importance, the bequest forms a considerable addition to the material available in the Department for the study of chronograms, besides supplementing the Museum Collections in other ways, since chronograms are often incidental illustrations to some historical or biographical subject. H. T.

91. EARLY PRINTED BOOKS.

THE Department has also acquired by purchase a number of early printed English books, as well as an early book of English interest printed abroad. This last is a quarto edition of the *Sermones universales* of Michael de Ungaria printed in northern France about 1485. The presence of a few English phrases in these Latin sermons goes to show that the author was an Englishman (Michael of Ongar?) rather than a Hungarian, as has been generally supposed hitherto.

Of the early English books three deserve special mention. The first is *A Treatise written by Iohan Valerian a greatte clerke of Italie, which is intituled in latin Pro Sacerdotum barbis translated in to Englysshe*, printed by Thomas Berthelet, London, 1533. The Latin original of this amusing and vivacious defence of the wearing of beards by priests was published at Rome in 1531. The second is a version by Matthew Mainwaring of the romance of *Paris and Vienna*, printed for R. Hawkins about 1632. The third is a hitherto unrecorded edition of Francis Quarles's *Emblemes*, of the same date (1635) as the first edition, bound up with a copy of the first edition (1638) of his *Hieroglyphikes*. Both these works are illustrated with engravings by William Marshall. H. T.

92. OTHER GIFTS.

AMONG the other gifts received during the last quarter, mention may be made of the following:

Letter by Captain Thomas Usher to Captain Waldegrave, May 1814, describing his conveyance of Napoleon to Elba, and his conversations with the Emperor. Given by Miss Inderwick.

Ten MS. books dealing with Sicilian history, apparently once the property of Mr John Goodwin, Consul at Palermo in the middle of the nineteenth century. Given by H.B.M. Consul at Palermo.

Diaries, in 12 vols., of Mrs Caroline Powys, 1739-1817, of Hardwicke House, Oxon. Bequeathed by her descendant the late Mr R. C. L. P. Lybbe.

A collection of Treasury warrants, accompts, &c. of late seventeenth and early eighteenth centuries, from Phillipps MS. 10696. Given by Dr W. W. Greg.

A letter from Sir Richard Owen, probably to the Rt Hon. E. P. Bouverie, 1863, referring to the Parliamentary debate on the question of the new site for the Natural History Museum. Given by Mr E. O. P. Bouverie.

Transcripts in four vols., with autograph corrections, of letters from Dean Stanley during his tour in Egypt and the Holy Land 1852-3. Given by Mrs Richards, Mrs Bristow, and Mrs Buckler.

Court Roll of the Manor of Swanscombe, co. Kent, with numerous membranes covering certain years between 1475 and 1624. Given by Mr R. Coates.

Photolithographic copies of charters of Elizabeth (1586) and Charles I (1627) to the town of Walsall. Given by the Town Council of Walsall through the Town Clerk, Mr Herbert Lee.

Forty-three volumes compiled as the result of researches on the family of Matthews and on Wills and Probates. Given by the compiler, Mr G. F. Matthews.

A collection of letters from Sir Anthony Panizzi to Sir James Lacaita (1852-75); eight letters from Luigi Carlo Farini to W. E. Gladstone (1852-60); and a collection of letters from Mr Gladstone to Sir James Lacaita (1851-95). Given by Mr C. C. Lacaita, J.P.

Forty-six Byzantine leaden bullae. Given by Mr F. A. Harrison.

A collection of printed books and papers relating to the Civil Administration of Mesopotamia 1914-20. Given by Sir Arnold Wilson. [Papers marked 'for official use only', 'confidential', or 'secret' will not be accessible to the public, without proper authority, for ten years.]

A facsimile of a volume of Japanese Buddhist poems. Given by the Ikutoku Foundation.

Kokushi gakkai. Given by the Marquess Tsukuba.

Collected works of Hu Shih (ser. III, 4 vols.). Given by Dr Hu Shih.

A roll of Armenian Prayers, with illuminations and miniatures. Given by Capt. H. L. Shipman.

A water-colour of St Botolph's Priory, Colchester, by Theodosius Forrest (1728-84). Given by Sir Hickman Bacon, Bt.

Twenty-six proofs of book-plates engraved by Mr Robert Osmond. Given by the artist.

Five drawings in water-colour and charcoal by Harry Ellis Wooldridge (1845-1917). Given by Mrs Robert Bridges.

Thirteen etchings by Bauer, finished states of etchings of which the Museum already possessed trial proofs. Given by Mr Campbell Dodgson.

Engraving, 'Death of the Fox', by Scott after Gilpin. Given by Messrs Knoedler & Co.

Etching, 'The Old Complaint', by Blampied. Given by Messrs Reid and Lefevre.

Three states of an engraving, 'Pincian Gardens, Rome', by G. H. Wedgwood. Given by the artist.

A series of about 1370 prints and drawings, mainly colour-prints by William Dickes, a very desirable addition as illustrating the history of colour-printing in the nineteenth century. Bequeathed by the late Mr Alfred Docker, through the National Art-Collections Fund.

Chinese painting of a Quail, by Mêng Yü-chien, *c.* 1300. Given by Mr W. H. Riddell.

Woodcut by Toyohiro, left half of a triptych 'Ladies by the Sea', of which the centre part was already in the Collection. Given by Mr W. Reynolds-Stephens, P.R.B.S.

A small Egyptian silver figure of the ape of Thoth. Given by Mr Neville Langton.

A collection of neolithic implements from the Wady Ghuzzeh and Tell Farah, Palestine. Given by the British School of Archaeology in Egypt.

A one-handled cup of the Middle Minoan II fabric, known as egg-shell ware, with design of 8-shaped shields in black and white on red ground, *c.* 1800 B.C. Given by Sir Arthur Evans.

Two marble disks of Roman Imperial period, with reliefs of a dancing Maenad and a dancing girl. Partly restored. Given by Mrs Molyneux.

Late Etruscan terracotta group of a bridal pair reclining on a couch. Given by Mr L. Roe.

A saucer dish, Ju type, Sung dynasty (960-1279); a white porcelain bowl, a North Chinese celadon bowl, and two Chün-ware covered pots, Sung dynasty; a green-glazed vase cover with Han date; and a porcelain jar with enamelled decoration. Given by Sir Percival David, Bt.

A soapstone dish with the figure of a winged sea-horse carved in relief in Graeco-Buddhist style, found near the village of Tota Khan, Lower Swat Valley. Given by Colonel F. S. Massey.

Nineteen specimens of English and Irish glass, bequeathed by the late Dr H. R. Hall.

A series of ancient pottery fragments excavated near Obuasi, and of potsherds and stone implements from Insuta, Gold Coast. Given by Mr R. P. Wild.

Pottery and other ethnographical objects from the Oases of Siwa, Dakhla, and Baharia, Western Desert, Egypt. Given by Mr J. E. M. Mellor.

Ethnographical series from the Lengua and other tribes of the Paraguayan Chaco, from the collection of the late Barbrooke Grubb. Given by Miss Barbrooke Grubb.

Elephant-tusk with engraved ornament, probably from the Nile region. Given by Prof. C. G. Seligman.

Series of ethnographical objects from the M'Velle tribe, Cameroons. Given by Major P. H. G. Powell-Cotton.

Pottery figure and potsherds excavated from an old shrine at Luzira prison, Kampala, Uganda, and a series of stone implements. Given by Mr E. J. Wayland.

Thirteen late palaeolithic flakes &c. from Flint Jack's cave, Cheddar Gorge. Given by Mr R. E. Parry.

Obsidian implements, the earliest set from Kenya. Given by Prof. J. W. Gregory.

A pottery vessel found in a round barrow on Alderford Common, near Norwich. Given by Mr Alec Buckels.

Eighteen flint implements and flakes of Combe Capelle type from the terrace-gravels of the Gipping, near Ipswich, and fourteen flints in rolled condition from the beach at Cromer. Given by Mr J. Reid Moir.

Bronze link from a belt, early British, and fragment of Belgic pottery, early first century, from Arundel Park. Given by His Grace the Duke of Norfolk, E.M.

Fifteen rare English seventeenth-century tokens. Given by Prof. T. O. Mabbott.

The King's gold medal of the Royal Military College for 1903, and the Macgregor Medal for Reconnaissance Work for 1912, awarded to the donor. Given by Sir Arnold Wilson, K.C.I.E.

A bronze medal of the Greek patriot Eustratios Argentes (1776-98). Given by Mr P. Argenti.

One gold and seven silver coins, including two presentation Ramatankas of the eighteenth century, coins of Hyderabad, &c. Given by Miss P. B. fforde.

Nineteen bronze coins of various Greek Imperial units of Asia Minor. Given by Mr W. H. Buckler.

An ancient British silver coin of the Iceni. Given by Mr G. Taylor.

Eleven modern medals and models, including portraits by Lady Harris and S. W. Carline. Given by Dr G. F. Hill.

One hundred and fifty-three bronze and nickel coins of the British Empire and modern European and American States. Given by Mr Henry Garside.

Three very rare lead Scottish Communion Tokens of Kinlochpelve, Mull. Given by the Hon. Mrs James Best.

A bronze Iberian coin of Castulo. Given by Mr F. A. Walters.

RECENT PUBLICATIONS.

THE second Part of the First Volume of the *Catalogue of Sculpture* in the Department of Greek and Roman Antiquities, by Mr F. N. Pryce (£1) deals with the Cypriote and Etruscan schools. Whereas in the first part nearly all of the sculptures were already well-known, in this a great portion of the material is unpublished,

so that the author breaks much new ground; this has given him the opportunity of dealing afresh with the questions of the chronology and classification of the sculptures concerned, questions which are not the less difficult because the artistic level of the work is generally low.

In connexion with the Persian Exhibition there has been issued a large coloured reproduction of a portion of the Persian painting of about 1550, representing Emperors and Princes of the House of Timur (5s.). A booklet by Mr Laurence Binyon has also been issued, dealing with the same painting, with a coloured reproduction of another portion on a smaller scale, and a block of the whole work (1s.). A *Guide* has been published describing the Exhibition in the Prints and Drawings Gallery, with brief introductions to the various phrases of Persian art from the earliest times (6d.).

The sixth fascicule of the British Museum series (the eighth of the whole series for Great Britain) of the *Corpus Vasorum Antiquorum*, under the editorship of Mr H. B. Walters, has now appeared (15s.). It contains forty-eight plates of Attic vases, of which twenty-five illustrate black-figured, and twenty-three red-figured pieces, all of the hydria form.

The second Part of the reduced photographic facsimile of the *Codex Alexandrinus* contains the books of the Old Testament from 1 Samuel to 2 Chronicles (ff. 161-276). It is issued at £2 2s. The first Part appeared as long ago as 1915; the delay, as Sir Frederic Kenyon (who has seen the publication through the press) explains in an Introductory note, is due to the war and unfavourable financial conditions. It is hoped that more rapid progress with this useful work will be made in the future.

EXHIBITION OF PERSIAN ART.

IN conjunction with the exhibition at Burlington House, an Exhibition of Persian Art, drawn from various departments of the Museum, has been arranged in the Oriental section of the Prints and Drawings Gallery and will remain open till May. It has been a surprise to many to realize how rich the Museum is in choice works of Persian art, now that for the first time they are brought together.

Though it was not possible to find room for more than two of the

fragments of sculptured reliefs from Persepolis, an important group of which belongs to the Museum and is to be seen in the Assyrian Transept, other works of art belonging to the pre-Islamic period make up a series of extraordinary interest. Besides examples of early pottery (some of it pre-historic) there is the alabaster vase found at Halicarnassus bearing the name of Xerxes in three languages and in Egyptian hieroglyphs; a group of the recently-discovered Luristan bronzes; seals, gems, and coins; above all, there is the famous 'Treasure of the Oxus', with its exquisite gold-work, and a remarkable series of Sasanian silver vessels. Contacts with Greek and with Indian art are illustrated in several of these pieces.

The art of the Islamic period is represented by ceramics, metal work, lacquer, coins; and, most richly, by manuscripts, miniatures, and book-bindings. The ceramics range from the ninth to the eighteenth century. As arranged in the present exhibition they are seen in a light from above which enhances the beauty of their colour. The unique specimen of deep-blue Rhages glass, and the much-discussed 'Würzburg flask', also of glass, deserve mention.

The fifty-five selected MSS. illustrate the art of the book and the course of Persian painting from the thirteenth to the nineteenth century. The Abbāsī style (thirteenth or fourteenth century) is well represented. Of outstanding importance in the series of Persian manuscripts are two MSS. dated 1396 and 1397 respectively, almost the only ones known in Europe dating from Timur's lifetime; the Nizāmī of 1442, containing miniatures by Bihzād; the late fifteenth-century Nizāmī containing miniatures by Kāsim 'Alī and others; and the gorgeous Nizāmī of 1539-43, illustrated by Mīrak, Sultān Muhammad and other masters of the day. Fifty separate paintings and drawings, in which the beauty of the Persian line can be especially well studied, complete this section of the exhibition.

EXHIBITION OF EARLY GERMAN ENGRAVINGS.

IN German line engravings of the fifteenth century the British Museum Collection is the richest in the world so far as numbers go, though others perhaps excel it in respect of the quality and importance of the specimens that they contain. The Collection,

formerly catalogued with insufficient scholarship by Willshire, is in process of rearrangement in accordance with the most recent research, as embodied in the seven volumes hitherto published of the monumental history and catalogue of this class of engravings by Max Lehrs. In succession to the 1930 exhibition of Italian Drawings, a large selection of these prints is now displayed, including very fine specimens of all the engravers from the primitive 'Master of the Playing Cards' down to Mair of Landshut and the Bavarian engraver with the initials M.Z. whose activity continued to the beginning of the sixteenth century. The principal stages in the development of the art are marked by the emergence of the two most important engravers, the Master E. S. who is believed to have died in 1467, and Martin Schongauer (d. 1491). Both engravers are brilliantly represented, as well as Schongauer's followers, the monogrammists B. M. and A. G., and a few masters of greater independence, such as the 'Master of the Hausbook', the 'Master of the Berlin Passion', the monogrammist L. Cz., the Cologne engraver P. W., and Veit Stoss. Copyists like the 'Master of the Banderoles' and Wenzel von Olmütz are only sparingly represented by a few fine specimens, but a much larger space is allotted to the prolific Israhel von Meckenem, of whose work the Museum possesses a very large and fine collection. The finest known set of his largest *Passion*, all in the first state, inserted in a MS. from the Sloane collection, is exhibited along with the precious little *Horae* with engravings inserted, from the Huth Bequest, and another MS., a Cologne prayer book, which contains three engravings by the monogrammist P. W. printed on the vellum leaves themselves. C. D.

RETIREMENT OF SIR FREDERIC KENYON.

SIR FREDERIC GEORGE KENYON retired from the office of Director and Principal Librarian on 31 December 1930. He entered the service of the Trustees on 24 January 1889 as an Assistant in the Department of Manuscripts, where he rose to be Assistant-Keeper in 1898. His appointment as Director and Principal Librarian in succession to the late Sir Edward Maunde Thompson dated from 13 August 1909. His services to scholarship

and his many other publications outside the Museum are too widely known to need mention in this record. Within it, his devotion to its best interests, the great improvement in the conditions of the service which have been brought about by his untiring efforts, and the justice and wise moderation of his administration will not soon be forgotten by those who have served under him. He carries with him the best wishes of all his friends for many happy years in a retirement which, it may safely be predicted, will be occupied by strenuous labours. The British Academy is fortunate in having secured his services as Secretary in succession to Sir Israel Gollancz.

APPOINTMENTS.

THE King has been pleased to appoint Dr George Francis Hill, Keeper of Coins and Medals since 1912, to be Director and Principal Librarian in succession to Sir Frederic Kenyon, retired. The appointment dates from 1 January 1931.

The Principal Trustees have (on 12 November 1930) appointed Mr Sidney Smith, Assistant-Keeper in the Department of Egyptian and Assyrian Antiquities, to be Keeper of that Department in succession to Dr H. R. Hall, deceased.

The Principal Trustees have (on 5 January) appointed Mr John Allan, Deputy-Keeper in the Department of Coins and Medals, to be Keeper of that Department in succession to Dr G. F. Hill.

The Principal Trustees have (on 11 February) appointed Mr Arthur Mayger Hind, O.B.E., Assistant-Keeper of the First Class in the Department of Prints and Drawings to be Deputy-Keeper of that Department.

NOTE.—INDEX TO VOLS. I–V. An Index to the first five volumes of the *Quarterly* will be distributed together with the first part of vol. VI.

THE LUTTRELL PSALTER AND THE BEDFORD BOOK OF HOURS

THE following is the full list of subscriptions to the fund for the purchase of these two manuscripts, apart from the grant of £7,500 made by His Majesty's Government, which was expressly allocated to the Luttrell Psalter, and the contributions of the National Art-Collections Fund, amounting in all to £18,107 13s. 6d. The remainder was provided by the Trustees from their own resources. To each and all of these subscribers, irrespective of amount, the Trustees desire to offer their warmest thanks for the assistance and encouragement which made it possible to retain these historical monuments as the permanent possession of the nation.

An asterisk denotes subscribers through the National Art-Collections Fund.

£1,000

Mr. Dyson Perrins.
In Memory of Henry Yates
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Mr. Chester Beatty and Mr.
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